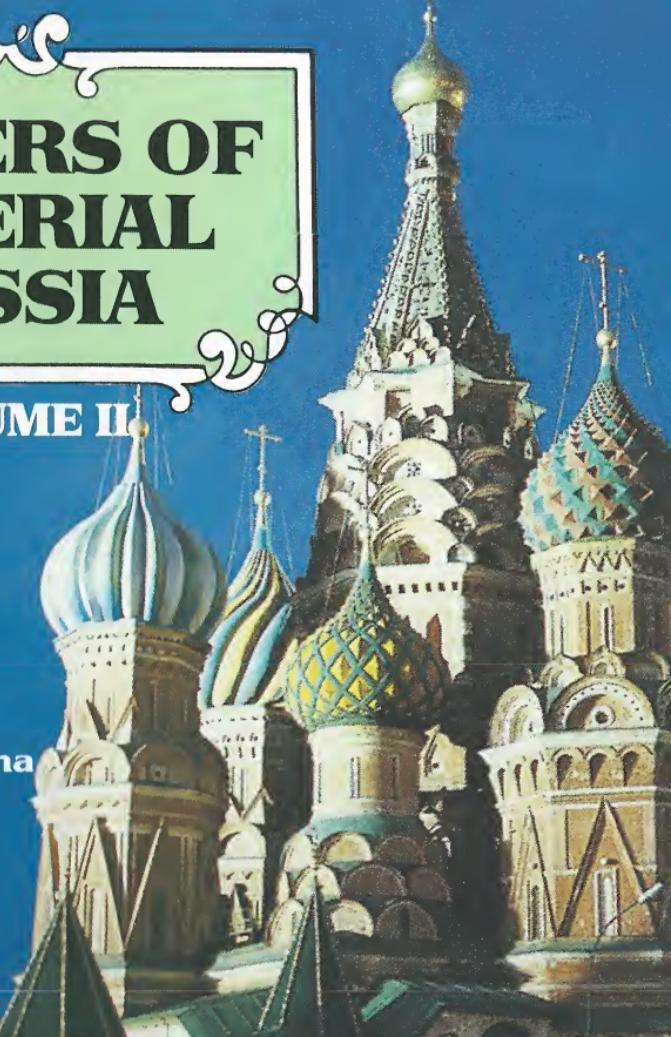


# SINGERS OF IMPERIAL RUSSIA

## VOLUME II

Kastorsky  
Labinsky  
Bukhtojarov  
Sharonov  
Morskoy  
Kamionsky  
Orlov  
Juzhin  
Ermolenko-Juzhina  
Panina  
Sibirjakov

Pearl



# SINGERS OF IMPERIAL RUSSIA

## Volume II

*Singers of Imperial Russia – a hackneyed title, but one which still conjures up a world of jewels, furs and glamour; a world lost forever. And not a correct title either, strictly speaking; several of the singers featured on these CDs, whilst subject to the Tsar, might well have borne him unwilling allegiance, being themselves Polish. But until the Revolution, Poland was a subject state – and anyway, who would willingly have foregone the singing of Didur, de Bohuss and Korolewicz-Wayda?*

*The genesis of this collection goes back several years, when my knowledgeable friend Peter Higgins suggested the compilation of what was to be a comprehensive survey of The Gramophone Company's Russian vocal catalogue. Over the years I put together many tapes, concentrating at first on the earliest recordings, and including some lesser-known singers among the acknowledged stars. Now, sadly, Peter is dead, and I cannot complete the task. But this collection, incomplete torso though it be, can (to mix a metaphor) stand on its own two feet.*

*A word of thanks is due to the EMI Archive and to Alan Kelly, whose generosity has allowed us to date the records as accurately as possible.*

KEITH HARDWICK

There are many treasures among the recordings that were made by the engineers sent out, in the early years of this century, to the musical centres of Imperial Russia. Among these, after St Petersburg and Moscow, were cities like Warsaw and Riga which are now outside the Russian orbit. When singers could be persuaded that the gramophone was no longer merely a toy, the harvest of discs grew rapidly. Quite a few of the younger singers readily agreed. Of the most famous of the older generation of singers, Nikolaj and Medea Figner resisted for a matter of months, during which time Nikolaj bravely announced to the media that he considered the gramophone a "profanation of art"; nevertheless, during the winter of 1901-1902 they gave in, and began a series of recordings which totalled over 20 for her and twice as many for him. It seems that it was for this celebrated pair that Red Labels were

first introduced, adding a further colourful reason to buy these new objects which carried voices to the remotest corners of the world.

The major and minor opera houses of the Russian Empire provided the voices that made possible the rapid collection of new discs. The Imperial Opera in Saint Petersburg, the Mariinsky Theatre, and the no less Imperial Bolshoi Theatre in Moscow, were high on the list, as were the Grand Theatre, Warsaw, the private operas of Zimin and Mamontov, and the local theatres in Kiev, Kharkov, Tiflis (now Tbilisi) and Odessa. To these sources of recordings by opera and concert singers must be added other stages which supplied the stars of vaudeville, operetta and cabaret: the world of "pop" music and entertainment.

When the itinerant engineers arrived in the city where they were scheduled to set up their equipment and begin recording, they usually made use of a hotel room and a rented piano, the machinery out of sight behind a curtain and with only a large horn visible. An evening at the opera, followed by interviews with the singers they liked best, led to setting up appointments for

recording sessions with as many singers as had accepted the proffered invitations. Standard procedure would give each singer in turn perhaps two hours before the horn, with the engineers rapidly changing zinc plates, on their first visit, and wax blanks when they next arrived. Sessions usually resulted in sets of six or eight recordings for each performer. The freshly recorded originals were shipped off to Hanover, where, after approval, they were transformed into the "metal parts" which served to manufacture the finished discs. The "normal" size of these earliest records was 7 inches; the time available for an aria or a song was approximately two minutes and a half. By 1901, the "grand" 10-inch discs appeared, and lengthened the time available by another minute. 1903 brought the "giant" 12-inch discs and a playing time of just over four and a half minutes.

Special efforts were made from the earliest days to obtain the services of the sensational young bass, Feodor Chaliapin, and when he eventually gave in to the blandishments of the company's representatives, a bond was established between him and the Gramophone Company which lasted

up to the end of his life. If the present collection were intended as a survey of the various talents of Imperial Russia, Chaliapin would be entitled to a large place; as it is, this has rather a different purpose, namely to present some of the least known recordings of early singers active in the Russian empire, including some who have been known only as names in early cast-lists, or in early Russian gramophone catalogues. In addition, Chaliapin can be heard on no less than three Pearl CDs, so no one can be charged with neglect. Félia Litvinne, the Brünnhilde of many of the Imperial Opera's Ring performances, is another of the bright stars of those early days of the gramophone, but her Russian recordings, any of which would have appropriately fitted into this collection, have proved totally elusive.

The language of all these vocalists is Russian, unless otherwise indicated.

#### CD 4

**Vladimir Ivanovich KASTORSKY, bass,** was born on 14 March 1871. In his youth he sang in the choir of a St Petersburg church. His vocal studies with Professor S. I. Gabel' won him a place in a touring opera company by 1894. Four years later

he was engaged by the Mariinsky Theatre, with which he remained until 1930. In 1908, he sang Pimenn in the production of *Boris Godunov* that was presented by the massed operatic forces engaged by Diaghilev and which was one of the first major contacts of the Western public with Russian art, ballet and opera. In the previous year, Kastorsky organized a male quartet, with which he also sang – an immensely popular Russian musical group specializing in Russian folk-songs. On stage, his major roles included Ruslan (*Ruslan and Ljudmila*), Susanin (*Life for the Tsar*), the Miller, in *Rusalka*, Prince Gremin in *Eugene Onegin*, and the Wagnerian roles of Wotan, Hagen and King Mark. He taught singing at the Leningrad Conservatory until his death on 2 July 1948.

**Andrej Markovich LABINSKY, tenor.** Born in 1871, Labinsky studied voice at the St Petersburg Conservatory with S. I. Gabel' and V. M. Samus' and joined the troupe of the Mariinsky Theatre in 1897. He sang leading roles there until 1911 and the following year joined the Bolshoi Theatre in Moscow, where he remained until 1924. In the summer of 1907, in the company of Maria Michailova and a pianist

named Oslan, he made a cross-country recital tour of Russia and in July crossed to Japan, where they gave recitals in Tokyo during their stay. Among his roles were Dubrovsky (in Napravnik's opera), Lensky, in *Eugene Onegin*, Lohengrin, Don José in *Carmen*, Vladimir (*Prince Igor*) and Radamès. In 1920 he was appointed professor at the Moscow Conservatory. He died in 1941.

**Dmitrij Ivanovich BUKHTOJAROV, bass.** Born in 1866, he sang leading roles with the Mariinsky Theatre, St Petersburg, from 1897 until 1917. He was also to be heard in numerous provincial theatres, including Kiev, Kharkov and Odessa. Among his best roles were Susanin (*Life for the Tsar*), Farlaf (*Ruslan & Ljudmila*), the Miller (*Rusalka*), Méphistophèles (*Faust*); in the role of Schaunard, he took part in the first Mariinsky productions of *La Bohème* (1900) and of Arensky's *Nal' and Damajanti* (1908). Bukhtojarov died at the age of 52, in 1918.

**Vasilij Semënovich SHARONOV, baritone,** was born in 1867. He studied in Italy, and joined the Mariinsky Theatre in 1893 as a member of the chorus. Within two years he had been promoted to

leading roles. In 1908, he sang the role of Varlaam in the Diaghilev production of *Boris Godunov* given at the Opéra, Paris. In addition to his career in the opera, he was widely heard as a concert singer. Among his best roles were those of Kochubej in Tchaikovsky's *Mazeppa*, Ivan Khovansky in Mussorgsky's *Khovanshchina*, Wotan (*Die Walküre*) and Gunther in *Götterdämmerung*. He sang in the first performance of Stravinsky's *The Nightingale* – the role of an Ambassador of the Chinese Emperor – which was given at the Paris Opera on 26 May 1914, with the troupe organized by Serge Diaghilev. Sharonov died in 1929.

**Gavriil Alekseevich MORSKOJ, tenor,** was born in 1863. A student, at the St Petersburg Conservatory, of Camille Everardi, S. I. Gabel' and O. O. Palechek, Morskoj began his operatic career in 1889, singing in performances in many Russian cities. From 1895 until 1906 he was a soloist of the Mariinsky Theatre. He took part in the first St Petersburg performances of Arensky's *Rafael* (1895) and in the creation of Rimsky-Korsakov's *Servilia* (1902). Among Morskoj's roles were Don José (*Carmen*), Herman (*The Queen of*

*Spades*), Rodolfo (*La Bohème*), Radamès, Werther and Siegmund (*Walküre*). He was also appreciated as a concert singer, and became a teacher of voice. He died at the age of 52, in 1915.

**Oskar Isaevich KAMIONSKY, baritone.** This richly endowed singer, sometimes called "the Russian Battistini", was born in 1869. He studied at the St Petersburg Conservatory with Professors S. I. Gabel' and O. O. Palechek. In Italy, he continued his studies, in Naples, with Maestro Rossi. He made his operatic début at the Teatro Bellini, in Naples, 1892, and sang in Florence and Athens, before joining the opera in Kharkov in 1893. Kiev, Rostov and Odessa were further stages in his career, and he was often a member of travelling companies. From 1905 to 1908, and again in 1913-14, he sang with the Zimin private opera in Moscow. His major roles were Onegin, Demon, Mazeppa, Figaro (*Barbiere di Siviglia*), Renato in *Un Ballo in Maschera* and many other Italian operas. He died at an early age, in 1917.

**Polikarp Davydovich ORLOV, baritone.** He was a member of the Bolshoi Opera troupe in Moscow

from 1 January 1894 until 15 May 1900 and of the St Petersburg Mariinsky Theatre from 1 September 1902 until his trace is lost around 1915. In addition to his activities in the opera, he was a prolific recorder for G&T and, toward 1912, made a group of records for Pathé.

#### **CD 5**

**David Khristoforovich JUZHIN.** This tenor, reportedly of Greek descent, was born in 1868 and after singing as a boy in church choirs, received his vocal education in St Petersburg. His early operatic experience was obtained in companies in Kharkov, Odessa and others. He joined the Bolshoi Opera in Moscow in 1901 and sang there until 1908, when he moved to the Zimin private opera. Later in his career he organized operatic troupes for tours in Russia. Among Juzhin's principal roles were Raoul in *Les Huguenots*, Roméo, Canio (*Pagliacci*), Enzo in *La Gioconda*, Radamès (*Aida*), Eléazar in *La Juive* and Alfredo in *Traviata*. He died in 1923.

**Natalija Stepanovna ERMOLENKO-JUZHINA, soprano,** was born in 1881 and studied in Kiev with Mme M. V. Zotova and later, in Paris, with Paul

Vidal. She made her opera début in Kiev in 1900 as Lisa in *The Queen of Spades*. In 1901 she became a member of the Mariinsky troupe, where she remained until 1904, when she was transferred to the Bolshoi in Moscow. She married David Juzhin in 1906 and with him joined the forces of the Zimin private opera from 1908 to 1910. In that same year she returned to the Mariinsky, remained there until 1917, with periods in 1913 and 1916 as guest at the Bolshoi. During her stay at the Zimin opera she went with the Diaghilev company to Paris, where, on 19 May 1908, she sang Marina in the gala performance of *Boris Godunov* with Chaliapin, Bukhtyarov and others at the Opéra. After 1917 she toured extensively, and in 1924 took up residence in Paris, where she is reported to have made occasional appearances. She was listed in the announcements for the Scala season 1906-07, but her appearances there, if any, have not been traced. Among the roles for which she was particularly admired are Valentine in *Huguenots*, Violetta, Margherita in Boito's *Mefistofele*, Norma, Jaroslavna in *Prince Igor*, Tamara (*Demon*) and the title role in the *Judith* of Serov. She was also

highly regarded as a Wagnerian singer. No details have come to light from her later years: she has been given the death-date of 1937, but even that is not certain.

**Antonina Ivanovna PANINA, mezzo-soprano.** This sterling artist was born in 1870. She began her career as a member of the Mariinsky Theatre on the opening night of the 1900-1901 season – probably as Vania in Glinka's *Life for the Tsar*, and remained with the company until 1919, even though she was overshadowed by mezzos with larger voices, like Dolina, Zbrueva and Petrenko, all of whom, nevertheless, she out-stayed.

**Maria Aleksandrovna MICHAILOVA,** the soprano whom Panina partners in a famous duet from *Lakmé*, had a 20-year career as a soloist at the Mariinsky theatre. She made frequent concert tours as well as a very large number of recordings, which brought her fame in almost every part of the globe. She was born in 1866 in Kharkov, studied in St Petersburg, Paris and Milan before joining the Imperial Opera in 1892. Following her retirement in 1912, she continued her career as a recitalist and taught singing. She died in 1943 in Perm'.

where she and her daughter had been evacuated during the blockade of Leningrad.

#### CD 6

**Lev Mikhajlovich SIBIRJAKOV, bass.** According to some critics, this singer, who was born in 1870 in what is today northeastern Ukraine, conquered the public with a triumphantly beautiful voice, unaccompanied by expressive facial expressions and without particular grace as an actor. He studied singing in Italy with Maestro Rossi, and in 1897 and again in 1899-1900 appeared at La Scala under the name of Leopoldo Spivacchini in *Don Carlos*, *Siegfried* and *Lohengrin*. He also sang in Naples, and continued his operatic apprenticeship in various theatres in Russia, including Kiev, Kharkov, Baku and Tiflis before joining the Mariinsky troupe in 1909. He continued to sing there until 1921, and made guest appearances abroad. Among others, Boston heard him in November 1910, in the *Mefistofele* of Boito, followed later by Méphistophélès in *Faust* and Don Basilio in *Il Barbiere di Siviglia*. He appeared at Covent Garden during the Coronation season 1911, in three performances of *Huguenots*

with Destinn and Tetrazzini. Sibirjakov's voice was variously compared to a 'cello and to an organ, and there were many listeners who were subjugated by his art. His repertoire was vast, and included the popular roles of Susanin, in Glinka's *A Life for the Tsar*, Sobakin in Rimsky-Korsakov's *The Tsar's Bride*, Pimen in *Boris Godunov*, Gremin (*Eugene Onegin*) and Wagnerian roles in the *Niebelungen Ring*, and *Tristan und Isolde*. In March and April of 1932, Sibirjakov took part in the Monte Carlo Opera season, singing in *La Favorite*, *Aida* (with Clara Jacopo and Lauri-Volpi) and, as King Mark, in *Tristan und Isolde* with Henny Trundt, Gunnar Graarud and Arthur Endrèze. The last years of his long career were spent as a professor in the Warsaw Conservatory. There is disagreement concerning the date of his death, which took place either in 1938 or in 1942. His performance of A.D. Davydov's gypsy romance, "Leave me" (perhaps, put more succinctly, "Beat it!"), as well as more conventional arias and songs, can still enchant more than eighty years after he recorded them.

**Harold Barnes**

# SINGERS OF IMPERIAL RUSSIA

CD 4

VLADIMIR KASTORSKY, BASS

St Petersburg: Gramophone Co.,  
1908

1. *Ruslan and Ljudmila*: Farlaf's rondo with orchestra (Glinka) 022125 401m
2. *Prince Igor*: No sleep, no rest (Act 2) (Borodin) 022126 403m

St Petersburg, 1906 with chorus,  
orchestra

3. *The Queen of Spades*: Darling maidens (Act 1) (Tchaikovsky) 3-22554 4992L
4. O child, beneath thy window,  
op 63 n° 6 with piano  
(Tchaikovsky) 3-22549 4960L

ANDREJ LABINSKY, TENOR

St Petersburg: G&T, March 1901

5. In my blood the fire of desire burns, with piano (Glinka) 22331 2612a
6. *Dubrovsky*: O give me oblivion, with piano (Napravnik) 22332 2642a

St Petersburg, 1905. with orchestra:

Bruno Seidler-Winkler

7. *Eugene Onegin*: Whither, whither (Act 2) (Tchaikovsky) 2-22760 2958L
8. *Eugene Onegin*: I love you, Olga (Act 1) (Tchaikovsky) 2-22761 2959L

DMITRIJ BUKHTOJAROV, BASS  
WITH PIANO

St Petersburg: Berliner, 1901

9. *Eugene Onegin*: At every age sweet love is master (Tchaikovsky) 22603 1582B
10. *Robert le Diable*: Nonnes, qui reposez (Meyerbeer) 22619 1579B

St Petersburg: G&T, 1902

11. The Voyevode (Rubinstein) 22083 321z
12. Die beiden Grenadiere (Schumann) 22084 325z
13. *Life for the Tsar*: They guess the truth (Glinka) 22085 327z

VASILIJ SHARONOV, BASS WITH  
PIANO

St Petersburg: G&T, March 1901

14. *Judith*: Holofernes' War Song (Serov) 22343 2559a
15. She laughed (Lishin) 22344 2560a

GAVRIIL MORSKOJ, TENOR

WITH PIANO

St Petersburg: G&T, November

1901

16. *The Tsar's Bride*: The threatening cloud has passed away (Act 3) (Rimsky-Korsakov) 22570 343x
17. *Die Walküre*: Winterstürme wichen dem Wonnemond (Wagner) 22572 345x

18. *Sadko*: O you dark forest  
(Rimsky-Korsakov) 22582 409x

19. *Sadko*: Play, dulcimers! and As  
high as heaven (Rimsky-  
Korsakov) 22583 410x

### **OSKAR KAMIONSKY, BARITONE WITH PIANO**

**St Petersburg: G&T**, 1905

20. *Prince Igor*: No sleep, no rest  
(Act 2) (Borodin) 2-22731 2874L

**St Petersburg: Gramophone Co.**,  
12 September 1910

21. Der Asra (Rubinstein) 4-22151  
14753b

**St Petersburg: G&T**, 1905

22. Vieni, with violin: A. Zaniboni  
and piano (Denza) 2-22742  
2829L

**St Petersburg: G&T**, 1908

23. Occhi di fata (Denza) 3-22733  
6623L

### **POLIKARP ORLOV, BARITONE WITH PIANO**

**St Petersburg: G&T**, 1902

24. *The Demon*: O'er the airy ocean  
(Act 2) (Rubinstein) 22028 203z

25. *Ruslan and Ljudmila*: O field,  
field (Act 2) (Glinka) 22029 205z

Playing time: 72' 33"

### **CD 5**

**David JUZHIN, tenor with piano**

**Moscow: G&T**, January 1902

1. *Fra Diavolo*: Young Agnes

(Barcarolle, Act 2) (Auber) 22735  
1912B

2. *Rigoletto*: La donna è mobile  
(Act (Verdi) 22736 1913B

3. *Pagliacci*: Vesti la giubba (Act  
2) (Leoncavallo) 22737 1914B

4. *Halka*: The wind wails in the  
hills (Act 4) (Moniuszko) 22818  
519x

5. *Prophète*: Pour Berthe moi je  
soupire (Act 1) (Meyerbeer)  
22819 520x

6. *Les Huguenots*: Plus blanche que  
la blanche hermine (Act 1)  
(Meyerbeer) 22848 521x

7. *Eugene Onegin*: Whither,  
whither (Act 2) (Tchaikovsky)  
22849 522x

8. *Il Trovatore*: Di quella pira (Act  
3) (Verdi) 22850 523x

9. With the sweet scent of lilacs  
(Plotnikov) 22851 531x

10. *Prince Igor*: Daylight is fading  
(Act 2) (Borodin) 22886 556x

11. *May Night*: Sleep, my beauty  
(Serenade, Act 3) (Rimsky-  
Korsakov) 22887 557x

12. *Aïda*: Celeste Aïda (Act 1) (Verdi)  
22888 558x

13. *Gioconda*: Cielo e mar (Act 2)  
(Ponchielli) 22889 559x

**NATALIJA ERMOLENKO-JUZHINA, SOPRANO WITH ORCHESTRA**

**Moscow, Gramophone Co.**, 1908

14. *Aida*: Qui Radamès verrà... O patria mia (Act 3) (Verdi) 2-23309 7187L

15. *Aïda*: Pur ti riveggo...Fuggiam gli ardori (Act 3) with David JUZHIN, tenor (Verdi) 024029 339m

**Moscow; Gramophone Co.**, 8 February 1909

16. *Judith*: I shall don my robe of byssus (Act 1) (Serov) 2-23418 8664L

**Moscow**: 1 February 1909

17. *Norma*: Casta diva . . . Ah, bello, a me ritorna (Act 1) with Imperial Opera Chorus (Bellini) 023045/-59 1935/-6c

**Moscow**, 3 February 1910

18. *The Enchantress*: Looking down from Nizhni (Act 1) (Tchaikovsky) 023060 1977c

**St Petersburg**, 28 October 1911

19. *Mme Butterfly*: Un bel di vedremo (Act 2) (Puccini) 023089 2059 $\frac{1}{2}$ c

**St Petersburg**, 31 October 1911

20. *Der fliegende Holländer*: Senta's Ballad (Act 2) (Wagner) 023110 2519c

21. *The Guardsman*: Little

nightingale (Act 1)  
(Tchaikovsky) 023090 2520c

**ANTONINA PANINA, MEZZO-SOPRANO**

**St Petersburg**: G&T, 1907

22. *The Queen of Spades*: Dear friends (Pauline's song, Act 1) with piano (Tchaikovsky) 2-23106 4968L

23. *The Queen of Spades*: Je crains de lui parler la nuit (Scene and aria of the Countess, Act 2) in French, with orchestra (Tchaikovsky) 2-23108 4989L

**St Petersburg; Gramophone Co.**, 12 October 1911

24. *Lakmé*: Sous le dôme épais de jasmin (Act 1) with Maria MICHAILOVA, soprano, with orchestra (Delibes) 024058 2484c

Playing time: 71' 56"

**CD 6**

**Lev SIBIRJAKOV, bass**

with piano except as noted.

**St Petersburg**: G&T, 1905

1. *Sadko*: O fearful crags (Song of the Viking guest) (Rimsky-Korsakov) 2-22827 3433L

2. *The Tsar's Bride*: She lay asleep (Act 4) (Rimsky-Korsakov) 2-22828 3434L

3. *Lakmé*: Lakmé, ton doux regard

se voile (Stances, Act 2) (Delibes)  
2-22829 3435L

4. Élégie (Massenet) 2-22830 3436L
5. A word of farewell (Slonov) 2-22839 3437L
6. Black clouds w. piano, violin: M.T. Manasevich (Romberg) 2-22902 3474L
7. Temptation, with piano, violin (Meyerbeer) 2-22914 3438L
8. Pray (Romance) with piano, violin (Villamov) 2-22901 3472L

**St Petersburg, 1906**

9. *Eugene Onegin*: At every age sweet love is master (Act 3) with orchestra (Tchaikovsky) 2-22934 1133r
10. *La Juive*: Si la rigueur (Act 1) (Halévy) 3-22558 4801L
11. *Iolanta*: O God, if I have sinned (Tchaikovsky) 3-22501 4802L
12. *Barbiere di Siviglia*: La calunnia (Act 1) (Rossini) 3-22502 4803L
13. *The Little Slippers*: Couplets of His Highness (Tchaikovsky) 3-22503 4808L
14. Leave me! (Gypsy song) with piano (Davydov) 3-22504 4810L
15. My lips are silent with piano (Bleichman) 3-22505 4812L

**St Petersburg: Gramophone Co., 1908 with orchestra**

16. *Rusalka*: Ah, you young girls are all the same (Miller's aria, Act 1) (Dargomyzhsky) 3-22818 7771L
17. *Prince Igor*: I hate a dreary life (Prince Galitzky's aria, Act 1) (Borodin) 3-22821 7774L
18. *Robert le Diable*: Nonnes qui reposez (Act 3) (Meyerbeer) 3-22834 7918L
19. *Mefistofele*: Son lo spirito che nega (Ballata del fischio, Act 1) (Boito) 3-22835 7919L
20. *La Juive*: Vous qui du Dieu vivant (Act 3) (Halévy) 3-22837 7931L
21. *Huguenots*: Seigneur, rempart et seul soutien (Act 1) (Meyerbeer) 3-22838 7933L
22. *Life for the Tsar*: They guess the truth (Act 4) (Glinka) 3-22884 7935L
23. *Faust*: Le veau d'or (Act 2) (Gounod) 3-22885 7936L
24. *Mefistofele*: Ecco il mondo (Act 2) (Boito) 3-22887 8026L

**St Petersburg: Gramophone Co., 1909 with orchestra**

25. *Faust*: Vous qui faites l'endormie (Sérénade, Act 4) (Gounod) 4-22022 6780r

**St Petersburg, November 1909 with orchestra**

26. *Faust*: Il était temps (Act 3) (Gounod) 4-22020 6906r

Playing time: 74' 59"

## COMPOSERS, CDS 4-6

Auber D.F.E 1782-1871

Bellini 1801-1835

Bleichman Ju.I. 1860-1910

Boito A. 1842-1918

Borodin A.P. 1833-1887

Dargomyzhsky A.S. 1813-1869

Davydov A. D. 1849-1911

Delibes L. 1836-1891

Denza L. 1846-1922

Glinka M.I. 1804-1857

Gounod C. 1818-1893

Halévy L. 1834-1908

Leoncavallo R. 1857-1919

Lishin G.A. 1854-1888

Massenet J. 1842-1912

Meyerbeer G. 1791-1864

*Fra Diavolo* : Young Agnese 5.1

*Norma* : Casta diva . . . Ah, bello, a me ritorna 5.17

My lips are silent 6.15

*Mefistofele* : Son lo spirito 6.19

*idem*: Ecco il mondo 6.24

*Prince Igor* : I hate a dreary life 6.17

*idem*: No sleep, no rest 4.2; 4.20

*idem*: Daylight is fading 5.10

*Rusalka* : Ah, young girls 6.16

Leave me! 6.14

*Lakmé* : Lakmé: ton doux regard 6.3

*idem*: Sous le dôme épais 5.24

Vieni 4.22

Ochi di fata 4.23

*Ruslan & Ijudmila* : Farlaf's Rondo 4.1

*idem*: O field, field 4.25

*Life for the Tsar*: They guess the truth 4.13; 6.22

SONG: In my heart the fire of desire burns 4.5

*Faust* : Le veau d'or 6.23

*idem*: Il était temps 6.26

*idem*: Vous qui faites l'endormie 6.25

*La Juive* : Si la rigueur 6.10

*idem*: Vous qui du Dieu vivant 6.20

*Pagliacci* : Vesti la giubba 5.3

She laughed 4.15

Elégie 6.4

*Huguenots* : Plus blanche 5.6

*idem* : Seigneur, rempart et seul soutien 6.21

Moniuszko S. 1819-1872  
 Napravnik E. 1839-1916  
 Plotnikov  
 Ponchielli A. 1834-1886  
 Puccini G. 1858-1924  
 Rimsky-Korsakov N.A. 1844-1908

Romberg A.Ja. 1767-1821  
 Rossini G. 1792-1868  
 Rubinstein A.G. 1829-1894

Schumann R. 1810-1856  
 Serov A.N. 1820-1871

Slonov M.A. 1869-1930  
 Tchaikovsky P.I. 1840-93

*Prophète* : Pour Berthe moi je soupire 5.5  
*Roberto il Diavolo* : Nonnes qui reposez 4.10; 6.18  
 SONG: Temptation 6.6  
*Halka* : The wind wails in the hills 5.4  
*Dubrovsky* : O give me oblivion 4.6  
 The sweet scent of lilacs 5.9  
*Gioconda* : Cielo e mar 5.13  
*Mme Butterfly* : Un bel di 5.19  
*May Night* : Sleep, my beauty 5.11  
*Tsar's Bride* : The threatening cloud has passed 4.16  
*idem*: She lay asleep 6.2  
*Sadko* : O you dark forest 4.18  
*idem*: Play, dulcimers *and* As high as heaven 4.19  
*idem*: Song of the Viking guest 6.1  
 Black clouds 6.8  
*Barbiere di Siviglia* : La calunnia 6.12  
*Demon* : O'er the airy ocean 4.24  
 SONGS: Der Asra 4.21  
 The Voyevode 4.11  
 Die beiden Grenadiere 4.12  
*Judith* : Holofernes' War Song 4.14  
*idem*: I shall don my robe 5.16  
 A word of farewell 6.5  
*Enchantress* : Looking down from Nizhni 5.18  
*Eugene Onegin* : I love you, Olga 4.8  
*idem*: Whither, whither 4.7; 5.7  
*idem*: At every age, sweet love is master 4.9; 6.9  
*The Guardsman* : Little nightingale 5.21  
*Iolanta* : O God, if I have sinned 6.11

Tchaikovsky (cont.)

*The Little Slippers* : Couplets of His Highness 6.13

*The Queen of Spades*: Darling maidens 4.3

*idem* : Dear friends 5.22

*idem*: Je crains de lui parler 5.23

SONG: O child, op 63/6 4.4

*Aïda* : Celeste Aïda 5.12

*idem*: O patria mia 5.14

*idem*: Fuggiam gli ardori 5.15

*Rigoletto* : La donna è mobile 5.2

*Trovatore* : Di quella pira 5.8

Pray (Romance) 6.7

*Der fliegende Holländer* : Senta's Ballad 5.20

*Die Walküre* : Winterstürme 4.17

Verdi G. 1813-1901

Villamov

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